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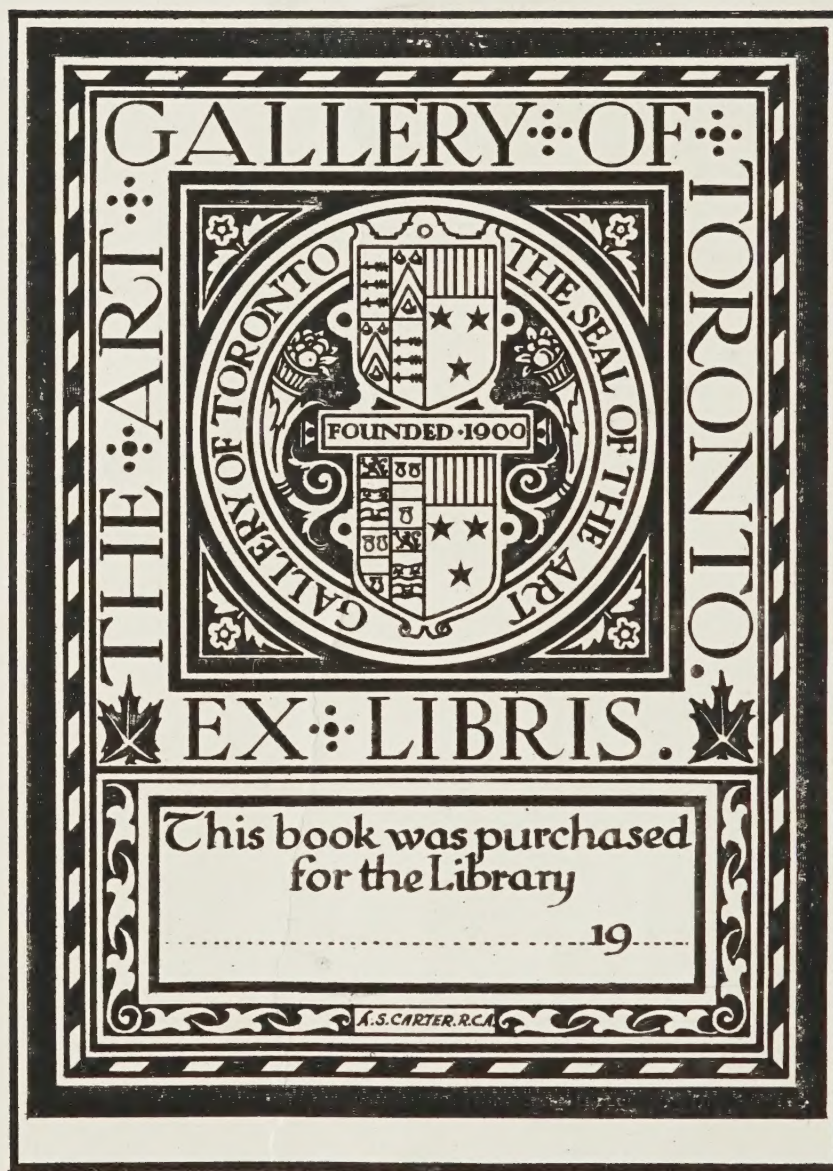


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LOAN EXHIBITION
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ALLIED MERCHANT SEAMEN



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THE ART GALLERY OF TORONTO

FEBRUARY 4TH TO MARCH 5TH INCLUSIVE

1944

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THE NAVY LEAGUE OF CANADA (ONTARIO DIVISION)
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F O R E W O R D

IT may seem a far cry from the grim business of carrying cargoes across the oceans in the face of the enemy to the serene and timeless world shown in the paintings in this exhibition. But, after all, these exemplify the world for which our men are fighting—not that any particular painting illustrates it, or indeed attempts to do so; on the contrary, the subject matter in most cases is limited and definite. The link lies deeper, for the basis which is necessary to great painting, or for that matter to any great achievement by mankind as an individual or as society, is freedom of thought.

The works of some of the artists who are represented in this Exhibition, such as Rembrandt, Cézanne and Van Gogh, were banned by Hitler and removed from view in Germany, because the thought expressed in them was so evidently contrary to Hitler's point of view that he would have none of it.

The merchant seaman plays his great part in maintaining this intellectual freedom against the enemy. Without it, all the richness and variety of civilization would contract to the damnable, single-minded purposefulness of the dictator state, where one mind, however irresponsible, fashions and directs limitless power. This is what we must destroy, and this purpose of ours is carried abroad by the dogged endurance, the grim fortitude and tenacious skill of our allied Navies, Armies, Air Forces and, not less, by the Merchant Seamen:—

"...in the weeks and months of ceaseless trial and vigilance on cold, dark, stormy seas from whose waves at any moment death and destruction may leap, with sullen roar."

—Winston Churchill.

A C K N O W L E D G E M E N T S

THE Navy League of Canada, with the Art Gallery of Toronto, wish to express their thanks to all those who by their generosity in lending paintings, or by their co-operation and advice, have contributed to making this exhibition possible.

—To the Art Galleries, Museums and private individuals who have lent paintings, our greatest debt is due, for without their help no exhibition of this importance could be arranged:

—To the advisors, to the special Exhibition Committee, notably Mr. W. G. Constable, Museum of Fine Arts, Boston, and Mrs. Bryson Burroughs, Metropolitan Museum of Art, whose general advice was invaluable:

—The Royal Canadian Navy and the National Film Board, who together have contributed much of the material to form the naval side of the Exhibition:

—The men and women who served on the various organizing committees:

—To all of these, whose combined efforts have brought this Exhibition into being, on behalf of the Merchant Seamen themselves who, we hope, will substantially benefit, we extend our grateful appreciation and thanks.

CANALETTO, Giovanni Antonio Canal - - 1697-1768

18th century, Venetian school, Italy. Born 1697 at Venice and died there 1768, son of Bernardo Canal, a well-known theatrical scene painter. Was a student under Michele Marieschi. Painted continuously in Venice—its streets, canals and its fetes—except for a visit to Rome 1719-1720 and a stay in England from 1748-1755.

1. THE PIAZETTA

Oil on canvas, 59½ x 48 ins.

LENT BY THE NATIONAL GALLERY OF CANADA, OTTAWA.

No other city was so rightly proud of its buildings as Venice—against this rich and ancient scene much of its history had been made—and Canaletto shows the same affection for it as we do for the familiar words of Shakespeare.

CÉZANNE, Paul - - - - - 1839-1906

Born Jan. 19, 1839, Aix en Provence. Educated in Aix. Formed early friendship with Émile Zola who helped persuade Cézanne's parents to release him from the enforced study of law and to permit him to go to Paris to study painting in 1861. Studied at the Académie Suisse, soon made contact with painters later to become known as Impressionists. 1874 and 1877 he exhibited with the Impressionists and through Renoir, met M. Choquet who became his chief patron. Supported by his father, a substantial banker,—this was a great factor in his development as an artist. At age of 60 settled in Aix. Died Oct. 22, 1906 in Aix.

2. STILL LIFE WITH APPLES

Oil on canvas, 27 x 36½ ins.

Painted 1890-1900.

LENT BY THE MUSEUM OF MODERN ART, NEW YORK. THE LILLIE P. BLISS COLLECTION.

3. MT. S. VICTOIRE

Oil on canvas, 23 x 28½ ins.

Painted 1885-1887.

LENT BY THE PHILLIPS MEMORIAL GALLERY, WASHINGTON, D.C.

4. MT. S. VICTOIRE

Oil on canvas, 25¾ x 32 ins.

Painted 1904-1906.

LENT BY WILDENSTEIN & CO., NEW YORK.



PAUL CÉZANNE

MT. S. VICTOIRE

CHAGALL, Marc - - - - - 1887-

Born 1887 in Vitebsk, Russia. Co-pupil with Nijinski under the great stage and scenic painter, Leon Bakst 1907. Left for Paris in 1910. Sponsored by Guillaume Apollinaire. 1916 became a member of the Russian army, but succeeded in producing a series of "Rabbis" which started the revival of Jewish art in Russia. 1918 founded the Fine Arts Academy and the Art Museum in Vitebsk. 1919 decorated walls and ceilings and did sets and costumes for the newly formed Jewish State Theatre. 1922 returned to Paris. 1939 invited by Director of the Museum of Modern Art to come to the United States where, with the help of the Rescue Committee he arrived 1941. Summer of 1942 was spent in Mexico designing decor for the Russian ballet.

5. THE WEDDING

Gouache, 19¾ x 26 ins.
Painted 1940.

LENT BY PIERRE MATISSE GALLERY, NEW YORK.

In a very sophisticated way Chagall manages to retain his childhood faith in fairy stories and guardian angels, and a kind of innocent simplicity which characterizes his painting.

CHIRICO, Giorgio de - - - - - 1888-

Born 1888 at Volo, Greece, of Italian family. Attended the School of Design at Athens for two years, then worked at the Munich Academy 1905-1907. Lived in Paris 1911-1915 where made acquaintance of Picasso, Raynal and Apollinaire. Returned to Rome 1915 and remained there till 1925. Took an active part in the surrealist movement 1925-1929. Returned to representational art 1931 and designs for the stage. Now living in Italy.

6. THE ANGUISH OF DEPARTURE

Oil on canvas, 33½ x 27¼ ins.
Painted 1913-1914.

LENT BY THE ALBRIGHT ART GALLERY, BUFFALO, N.Y.

7. MELANCHOLY AND MYSTERY OF A STREET

Oil on canvas, 33½ x 27¼ ins.
Painted 1914.

LENT BY CAPTAIN STANLEY R. RESOR, THROUGH THE COURTESY OF MR. STANLEY RESOR, NEW YORK.

"This is presumably the best known of all Chirico's early works." The van in the foreground figures prominently in several other of his pictures—including "The Anguish of Departure." The girl with the hoop is an "image like Salvador Dali's limp watches," which seems to make a profound and lasting impression on the public. (J. T. Soby: "The Early Chirico").



JOHN CONSTABLE

HAMPSTEAD HEATH

CONSTABLE, John - - - - - 1776-1837

Born 1776, East Bergholt, Suffolk, son of a prosperous miller. 1795 to London where Joseph Farington encouraged him. Admitted to Royal Academy Schools 1799. First picture exhibited at Royal Academy 1802. Success came slowly. Made Associate of the Academy 1819 and full member 1829. 1824 settled at Hampstead Heath where he devoted himself to landscape painting. Influenced Delacroix and French romanticists. Died suddenly at Hampstead 1837.

8. HAMPSTEAD HEATH

Oil on canvas, 40 x 50 ins.
Dated 1821.

LENT BY THE NATIONAL GALLERY OF CANADA, OTTAWA.

9. LANDSCAPE

Oil on canvas, 8⁷/₈ x 11¹/₈ ins.
LENT ANONYMOUSLY.

SKETCHES—Oil on pressed board.

- 11. River with Barge, 7¹/₄ x 10¹/₄ ins.
- 12. River Terrace above Hammersmith, 7¹/₄ x 10¹/₄ ins.
- 13. Thames near Richmond, 7¹/₄ x 10¹/₄ ins.

LENT BY THE ESTATE OF THE LATE SIR WILLIAM C. VAN HORNE, MONTREAL.

COROT, Jean Baptiste Camille - - - - - 1796-1875

French School. Born in Paris 1796. Mother was a well-known modiste. Worked as a linen-drapeer's clerk. Father began his yearly allowance which permitted him to study painting in 1822. Studied under minor French landscape painters. First Italian journey 1825-1828. First exhibition—Salon of 1827. Returned to Paris but abandoned the scene of revolution to paint in Normandy 1830. Trips to Italy 1834 and 1843 resulted in a continuous volume of canvases. Vague silvery landscape style formed about 1850 followed by popular success. Died Paris 1875.

14. HONFLEUR, MAISONS SUR LE QUAIS

Oil on canvas, 14¹/₂ x 21¹/₂ ins.
Painted about 1830.

LENT BY WILDENSTEIN & CO., NEW YORK.

Painted at the time he left Paris to avoid the revolution. "Corot's brush stroke here is not suave, as it later became, but in its more halting passage over the canvas it left a deliberate determined and shrewdly planned mark." (Art Digest, November 15, 1942).



JEAN BAPTISTE CAMILLE COROT

HONFLEUR, MAISONS SUR LE QUAIS

15. SOUVENIR DE MARTIGUES (COROT)

Oil on canvas, 25½x 32 ins.

Painted 1871.

LENT THROUGH THE COURTESY OF THE BIGNOU GALLERY, NEW YORK.

This shows Corot at his greatest height in the style which made him famous. Its silvery vagueness contrasts sharply with the firmness and clarity of the Honfleur painting.

CUYP, Aelbert - - - - - 1620-1691

Born Dordrecht. Studied under his father Jacob Gerritsz Cuyp. Little is known of his life, but since the family was of considerable importance and his name does not appear in the records of the Guild it is thought he practised art only as an amateur. Influenced by Van Goyen. Paintings date from 1639, chiefly portraits and landscapes. The pictures of Cuyp are more frequently met with in England than in any other country since it was there he was first appreciated. Died in Dordrecht.

16. LANDSCAPE WITH FIGURES AND CATTLE

Oil on canvas, 53 x 77¾ ins.

Painted 1660-1670, Signed.

LENT BY M. KNOEDLER & CO., NEW YORK.

Cuyp is famous for his golden brown colouring and his accurate drawing, both of which are very evident in this picture.

DEGAS, Edgar - - - - - 1834-1917

Born in Paris; father a banker, mother a French Creole from New Orleans. Studied in classics and law and then, 1855 entered the École des Beaux Arts where he worked with Lamothe, a disciple of Ingres. Travelled in Italy spending three years in Rome. On his return about 1866 met Manet and became associated with the Realist Movement. 1873 visited New Orleans. 1873-1883 produced the most of his famous paintings—ballet studies, milliners and laundresses at work. In later life his eyesight becoming bad, turned to sculpture. Did little work after 1912. Died in Paris.

17. PORTRAIT OF MADAME V

Oil on canvas, 18¼ x 12⅞ ins.

LENT BY THE FOGG MUSEUM, HARVARD UNIVERSITY.

18. DANSEUSE ROSE

Pastel, 29 ½ x 16½ ins.

Signed, painted 1895.

LENT BY MRS. WILMOT MATTHEWS, TORONTO.

Though never formally allied with the Impressionists, Degas, because of his faculty for catching and setting down in his considered work the sensation of the fleeting movement or pose with its characteristic accidents, was none the less close to them in spirit.



VINCENT VAN GOGH

POSTMASTER ROULIN'S WIFE AND BABY

GAINSBOROUGH, Thomas - - - - - 1727-1788

Born in Sudbury, Suffolk, 1727, son of a woollen manufacturer. Went to London at thirteen or fourteen years and worked under Francis Hayman and Hubert Gravelot. Bath 1759; 1774 to London where he remained till his death 1788. He was one of the thirty-six original members of the Royal Academy when it was founded 1768. He exhibited there till 1784 when he withdrew his paintings and inaugurated exhibitions of his own works in his own home.

19. RICHARD PAUL JODRELL, M.P.

Oil on canvas, 30 x 25 ins.

Dated 1785.

LENT BY DUVEEN BROTHERS, N.Y.

20. THE CRUTTENDEN SISTERS

Oil on canvas, 44 x 58 ins.

Painted about 1772-1775.

LENT BY DUVEEN BROTHERS, N.Y.

21. THE HARVEST WAGGON

Oil on canvas, 48 x 59 ins.

Painted about 1784.

COLLECTION THE ART GALLERY OF TORONTO.

22. MRS. LOWNDES STONE

Oil on canvas, 30 x 25 ins.

LENT ANONYMOUSLY.

van GOGH, Vincent - - - - - 1853-1890

Born at Groot-Zundert, Holland, 1853, eldest son of a clergyman. At sixteen he entered the employment of the picture dealer Goupil, discharged 1876. Became religious fanatic 1875; preached amongst Belgian miners 1879. Began to draw there 1880. Studied in Brussels and in the Hague with Anton Mauve. Painted in Drenthe, Neunen and Antwerp 1883-1885. 1886 to Paris with brother Theo. Joined younger Impressionists. To Arles 1888. First mental stroke 1889, asylum at Saint Remy. Mental crises recurred between long periods of sanity. January 1890 first laudatory article "Mercure de France." February first sale. May 17th left St. Remy for Auvers where Dr. Gachet cared for him. Despondent, feeling himself a burden, shot himself and died two days later, July 29.

23. POSTMASTER ROULIN'S WIFE AND BABY

Oil on canvas, 36½ x 29 ins.

Painted 1888-1889.

LENT BY M. KNOEDLER & CO., NEW YORK.

24. THE WHEAT FIELD

Oil on canvas, 29 x 36⅝ ins.

Painted 1888-1889.

LENT BY THE TOLEDO MUSEUM OF ART.



FRANCISCO JOSE DE GOYA Y LUCIENTES

DON JUAN ANTONIO CUERVO
Director of the Royal Academy of San Fernando

25. LA MAIRIE D'AUVERS (VAN GOGH)
Oil on canvas, $28\frac{3}{4}$ x 37 ins.
Painted 1890.
LENT BY PAUL ROSENBERG & CO., NEW YORK.

Van Gogh's early paintings are in low tones of brown and grey, progressively becoming brighter and more vivid in colour, more vigorous in design and more rugged in technique. Ignored during his lifetime, he is now probably the most famous nineteenth century painter.

GOYA y Lucientes, Francisco Jose de - - - 1746-1828
Born Fuendetos near Saragossa; received his first lessons from his father, a master gilder. 1760 apprenticed to the painter José Luzan. Madrid 1763. Visited Italy 1771. 1773 married a sister of the painter Bayeu. Through him it is likely he secured the commission to paint cartoons for the Royal Factory of Tapestries. 1785 appointed assistant director of painting in the San Fernando Academy. 1789 appointed Royal Painter. 1799 appointed first Court Painter. 1824 as a result of some liberal sketches, fell out of favour with the court and went to Bordeaux where he spent the remaining years of his life. Died 1828.

26. QUEEN MARIA LUISA
Oil on canvas, $32\frac{7}{8}$ x $26\frac{3}{8}$ ins.
Dated 1800.
LENT BY THE TAFT MUSEUM, CINCINNATI, OHIO.

27. THE BULL FIGHT
Oil on canvas, $25\frac{1}{2}$ x $36\frac{3}{4}$ ins.
Painted about 1810.
LENT BY THE TOLEDO MUSEUM OF ART, TOLEDO.

28. DON JUAN ANTONIO CUERVO, DIRECTOR OF THE
ROYAL ACADEMY OF SAN FERNANDO
Oil on canvas, $47\frac{5}{16}$ x $34\frac{1}{4}$ ins.
Dated 1819.
LENT BY THE CLEVELAND MUSEUM OF ART, CLEVELAND.

EL GRECO (Dominico Theotocopuli) - about 1542-1614
Born Crete about 1542. Little known of his youth. Went to Italy 1565. Studied under Titian. Migrated to Spain about 1573. Worked and died at Toledo.

29. ST. JOHN
Oil on canvas, 44 x 26 ins.
Painted about 1579-1602.
LENT BY ARNOLD SELIGMANN, REY & CO., NEW YORK.



EL GRECO

CHRIST IN THE HOUSE OF SIMON

30. CHRIST IN THE HOUSE OF SIMON

(EL GRECO)

Oil on canvas, 57 x 40¾ ins.
Painted about 1608-1614.

LENT BY MR. AND MRS. JOSEPH WINTERBOTHAM, BURLINGTON, VERMONT.

El Greco was the first renaissance painter to adapt the medieval elongation of the figure to express emotion, to the idiom of his day. In so doing he ran contrary to the growing trend to realism as exemplified by Velasquez and Hals. He became the almost forgotten painter of the renaissance until he was rediscovered late in the nineteenth century.

HALS, Frans

- - - - -

about 1581-1666

Dutch School. Born at Antwerp, probably in 1581, his parents from Mechlin where his father was a weaver. Hals studied under Karel van Mander in Haarlem. His first known portraits can be dated 1610 and 1611. In 1616 became a member of the Rhetoricians' Club and painted his first "Doelen" picture. After 1620 became a master of repute in his native city and in the thirties reached the height of his renown. Except for short trips to other Dutch towns, his life was spent in Haarlem. Became poor in his later days and died in 1666 in Haarlem.

31. PORTRAIT OF A MAN SEATED

Oil on canvas, 32 x 26 ins.
Inscribed and dated: Aeta 41, 1626.

LENT BY MR. FRANK P. WOOD, TORONTO.

32. PORTRAIT OF A MAN

Oil on canvas, 50 x 40 ins.
Dated 1648.

COLLECTION THE ART GALLERY OF TORONTO.

33. VINCENT LAURENSZ VAN DER VINNE

Oil on canvas, 22½ x 18 ins.
Painted 1655.

LENT BY MR. FRANK P. WOOD, TORONTO.

Hals' painting, almost more than any other's, gives one the impression of a face to face meeting with the subject; at any moment he may start a casual conversation about politics, business or even golf. The personality of Rembrandt's subjects on the other hand are wrapped in mystery and reserve.

HOGARTH, William

- - - - -

1697-1764

Born in London, son of a school master and literary hack. 1712 apprenticed to Ellis Gamble, a silversmith. Turned to engraving; began oil painting about 1728 perhaps studying under Thornhill, founder of an art academy, whose daughter he married 1729. 1733 published "The Harlot's Progress." Visited France 1749. Appointed Sergeant Painter to the King 1757. Died Leicester Fields 1764.



FRANS HALS

PORTRAIT OF A MAN SEATED

34. THE GRAHAM CHILDREN

(HOGARTH)

Oil on canvas, 64 x 72 ins.
Painted 1742.

LENT BY THE NATIONAL GALLERY, LONDON.

This is one of the largest and most important paintings of the artist. It was loaned by the National Gallery, London, to the New York World's Fair 1939 and is in the care of the National Gallery of Canada at Ottawa for the duration of the war.

Hogarth achieved fame by his satiric painting, but he also shows an affection for and understanding of children as individuals, which is as charming as it is discerning.

HOLBEIN, Hans, The Younger - - - - 1497-1543

Born 1497 into a family of artists at Augsburg. In 1514 went with his brother Ambros to Basle, then famous for its printing firms, where the brothers found employment drawing designs for book illustration—chiefly woodcuts. First painting 1514. Travelled in France and the Lowlands arriving in England 1527. Here he was warmly received by Sir Thomas More, to whom his friend Erasmus had introduced him and with More's backing secured many commissions. Entered Henry VIII's service 1536, whose confidence he enjoyed throughout his career. Except for a few brief visits to various parts of the continent he lived in England till his death from the Plague 1543.

35. DIRK BERCK OF COLOGNE

Oil on panel, 21 x 16¾ ins.
Painted 1536.

LENT BY JULES S. BACHE, ESQ., NEW YORK CITY.

Painted in England. The sitter had London offices and was one of the merchant princes of the Hanseatic League which traded into the Baltic.

Holbein's detached, impersonal but keen observation is very similar to that so evident in the paintings by Solario, Ingres, and in some by Picasso.

INGRES, Jean Auguste Dominique - - - - 1780-1867

Born Montauban, son of a sculptor. First studied music. Pupil of David in Paris 1797-1801; 1806-1820 spent in Rome. Migrated to Florence 1820-1824 then returned to Paris where he remained till 1834, championing the Classicist cause against the Romanticist. 1834 appointed director of the French School at Rome. Returned to Paris 1841. Made Commander of the Legion of Honour 1845 and Grand Officer 1855. Active in his old age. Died in Paris.

In 1845, working painfully and with long interruptions, Ingres had started a portrait of Madame Moitessier seated. In June 1851, there having been some complaint of delay, Ingres began a new portrait which he completed by the end of the year—the standing version shown here. Feeling perhaps that this standing version was insufficiently like his subject, he began another within six months which he completed in 1856—the seated version in the National Gallery, London.



WILLIAM HOGARTH

THE GRAHAM CHILDREN

36. MME. MOITESSIER

(INGRES)

Oil on canvas, 58 x 39 ins.

Painted 1851.

LENT BY PAUL ROSENBERG & CO., NEW YORK CITY.

JOHN, Augustus Edwin - - - - - 1878-

Born at Tenby, Wales, son of a solicitor. Studied first at the Academy of Liverpool and then 1894-1898 at the Slade School, London. Took a teaching post at the Liverpool College of Art 1901-1902. Joined the New English Art Club 1903. Travelled extensively. Official artist for Canadian government in World War I. Royal Academy 1921; resigned 1938 in protest against its rejection of Wyndham Lewis's portrait of T. S. Eliot; re-elected a member 1940.

37. PORTRAIT OF A LADY IN BLACK

Oil on canvas, 34 x 25 ins.

Painted 1917. Signed.

COLLECTION ART GALLERY OF TORONTO.

In his portraits John is concerned with character and colour. He shares his first interest with Hals, Velasquez and Manet and his second with the Venetians of the late 16th century through the Impressionists.

MANET, Édouard - - - - - 1832-1883

Born Paris 1832. Entered the studio of Thomas Couture in 1850 with Antonin Proust. Visited Italy, Belgium, Holland and Germany, copying old masters. 1860 his first picture refused at the Salon which was consistently to refuse his work till late in life. 1863 exhibited in the first Salon des Refusés. About 1863 became chief of the "École des Batignolles" which included Degas, Monet, Fantin-Latour and others. Suffered academic and public hostility till one year before his death he was presented with the cross of the Legion of Honour. Died in Paris 1883. Six years later his "Olympia" accepted by the Luxembourg.

38. MONSIEUR PERTUISET, LION HUNTER

Oil on canvas, 66¾ x 58¾ ins.

Dated 1881.

LENT BY M. KNOEDLER & CO., NEW YORK.

This was the first of Manet's pictures to be accepted by the Salon and to win a medal, after many years of refusals and neglect. His practice of painting only what he himself had seen, produced the incongruity of a lion hunter in a bowler hat and town clothes, with a shot-gun in his hand and a lion skin behind him, taking a dramatic pose in the Luxembourg Gardens. There is to us something irresistibly comic in this picture, magnificently painted as it undoubtedly is. Is it possible that Manet did this with a sardonic eye cocked on the Salon jury?



HANS HOLBEIN, THE YOUNGER

DIRK BERCK OF COLOGNE

MANTEGNA, Andrea ~ - - - - - 1431-1506

Born Vicenza 1431. Inscribed in the Painters Guild at Padua as pupil and adopted son of Squarcione who was the founder of the Paduan school of painting. He was influenced by Donatello and Jacopo Bellini whose son-in-law he became. In 1460 at the invitation of the Gonzagas he went to Mantua. In 1488 went to Rome to decorate a chapel in the Vatican for Pope Innocent VIII. Died in poverty at Mantua 1506.

39. D I D O

Tempera on linen, 25½ x 11¾ ins.

LENT BY THE ART ASSOCIATION OF MONTREAL.

40. J U D I T H

Tempera on linen, 25½ x 11¾ ins.

LENT BY THE ART ASSOCIATION OF MONTREAL.

The sombre grey tone of these two paintings and their sculptural quality bear witness to the painter's interest in antique sculpture and to his devotion to Donatello, one of the greatest sculptors of his time.

MARIESCHI, Michele - - - - - 1696-1743

A native of Venice; spent the first part of his life in Germany where his works were greatly valued. Returned to Venice. In the academy at Venice from 1736-1741. Chiefly famous for his architectural views and perspectives. Was one of the masters of Canaletto.

41. S C U O L A D E L L A C A R E T A (Venetian Scene)

Oil on canvas, 37½ x 51 ins.

LENT BY MR. H. S. SOUTHAM, C.M.G., OTTAWA.

In the eighteenth century landscape painting was already long established, but the Venetians who painted city scenes struck a new note which spread all over Europe.

MATTEO di GIOVANNI (Matteo da Siena) about 1420-1495

Born about 1420 at Borgo San Sepolcro in upper Umbria. Worked with Piero Della Francesca there. Active chiefly in Siena. Influenced by Sassetta and others. Died Siena 1495.

42. M A D O N N A A N D C H I L D

Tempera on panel, 27 x 19 ins.

LENT BY ARNOLD SELIGMANN, REY & CO., NEW YORK.

This picture, together with the Swabian "Descent from the Cross," with their gilded backgrounds, bear the vestiges of the medieval tradition. But in medieval painting saintly figures are remote from humanity, austere and melancholy; here the figures are tender, exquisite, fashionable and humanly fragile, but not yet quite of this earth.



INGRES

MME. MOITESSIER

MONET, Claude - - - - - 1840-1926

Born Paris 1840, son of merchant of Le Havre. 1862 pupil of Gleyre. Early paintings influenced by Courbet and Corot. Left Paris early for the nearby countryside on the Seine, first at Argenteuil and later at Beithenil and Giverny. To Holland during German occupation in 1870 where he became acquainted with and influenced by Japanese colour prints. 1871 London. Returned to Paris where he and Pissarro, stimulated by Manet, worked out the broken colour theories of Impressionism and in 1887 became leaders of the group. 1884 on Mediterranean at Antibes. 1889 visited Norway. Began his systematic painting of series,—the same subject in different lights,—with "Les Meules" 1890-1891. 1901-1904 various views of the Thames River. 1908 Venice. Exhibited very little with the Salon, showing chiefly with the Impressionists. First public recognition 1881. Died at Giverny 1926.

43. ARTIST'S WIFE WITH DOG

Oil on canvas, 29 x 21 ins.

LENT ANONYMOUSLY

Monet's main concern was the study of light on objects and his subjects were chiefly landscapes. This is one of his few portraits.

MORRICE, James Wilson - - - - - 1865-1924

Born in Montreal in 1865, educated in Toronto. Lived most of his life abroad, returning often to Montreal, but was always more at home in Paris than elsewhere. Toward the end of his life was attracted by North Africa and the West Indies and it was in Tunis that he died in 1924. Educated at the University of Toronto and for law at Osgoode Hall, he first took up sketching in water-colours as a hobby. At the age of twenty-five or twenty-six he decided to devote his time entirely to painting, went to Paris and entered Julian's Academy. Later he worked in the studio of Henri Harpignies. Fond of travel, he visited Venice, Brittany, Provence, Spain, Tangiers, Algiers, Cuba, Trinidad—painting wherever he went.

44. GOLDEN VENICE

Oil on canvas, 19½ x 25½ ins.

Painted about 1910, signed.

LENT BY MR. & MRS. MURRAY R. CHIPMAN, MONTREAL.

Painted on his second visit to Venice. From collection of Madame Henry Marcel, Paris.

45. THE TERRACE, QUEBEC

Oil on canvas, 23¼ x 28¾ ins.

Painted 1910-1911.

LENT BY MOUNT ROYAL CLUB, QUEBEC.

First in the Berheim Jeune collection, Paris, then Glasgow, where it was owned by Alex. Reid.

Morrice, like Cullen, was one of the first Canadians to study the Impressionists seriously and to introduce their point of view to Canada. Gagnon and Robinson, both highly individual painters themselves, owe something to him and passed it on to the painters of Montreal.



MATTEO DI GIOVANNI

MADONNA AND CHILD

van ORLEY, Bernard - - - - - about 1491 -1542

In 1509 left Brussels and went to Rome where he studied under Raphael—by 1515 was settled in Brussels. In 1518 was appointed court painter to Margaret of Austria, Regent of the Netherlands. Met Durer in 1520. In 1530 appointed official painter to Mary of Hungary, Margaret’s successor. He is said to have superintended the weaving of tapestries from Raphael’s cartoons. Died at Brussels.

46. REST ON THE FLIGHT TO EGYPT

Oil on gesso with panel, 34¼ x 29⅛ ins.
Painted about 1518.

COLLECTION THE ART GALLERY OF TORONTO.

Although this is a biblical subject, the scene of which was Palestine—the painter has set it in the low hills of Flanders. Every flower and almost every tree can be recognized—except one—for it is a palm tree, which the artist had probably never seen, but which had to be included as a symbol of one of the miracles of that miraculous journey. While St. Joseph looks like a refugee the Virgin is robed like a queen.

PICASSO, Pablo - - - - - 1881 -

Spanish—born Malaga, Spain. Studied at Barcelona and Madrid Academies. Since 1904 has lived in Paris. 1901-04 “Blue” period;—1905 “Harlequin” period;—1906 “Rose” period;—1907-08 “Negro” period;—1909-12 “Analytical” Cubism;—1913-on, “Synthetic” Cubism. 1917 went to Italy for a month with the Russian ballet for which he made designs until 1924. 1918-25 “Classic” style used in prints and drawings. Has invented or adapted a great variety of styles and techniques in many media. Has been painting almost forty-nine years.

47. BOY LEADING A HORSE

Oil on canvas, 86½ x 51¼ ins.
Painted 1905.

LENT BY WILLIAM S. PALEY, COURTESY MUSEUM OF MODERN ART, NEW YORK.

48. THE THREE MUSICIANS

Oil on canvas, 80¾ x 88½ ins.
Painted 1921.

LENT ANONYMOUSLY THROUGH THE COURTESY OF THE MUSEUM OF MODERN ART, N.Y.

Painted at Fontainbleau, in the summer of 1921. There are two versions of the “Three Musicians”—this is thought to be the earlier by a few weeks. “The climax of Picasso’s synthetic cubism, at least in its rectilinear phase (1915-1922) is surely these two great compositions generally called the Three Musicians. Their superb decorative beauty and, no less, their mysterious majesty, place them among Picasso’s masterpieces.” (“Picasso, Forty Years of his Art” edited by Alfred H. Barr Jr., the Museum of Modern Art).

49. THE REPLY

Oil on canvas, 46 x 32 ins.
Painted 1923.

LENT BY PAUL ROSENBERG, NEW YORK.



PABLO PICASSO

SEATED ACROBAT

50. SEATED ACROBAT (PICASSO)
Oil on canvas, 51½ x 38¼ ins.
Painted 1923.
LENT BY MR. AND MRS. W. AVERELL HARRIMAN, NEW YORK.

REMBRANDT, Hermanszoon van Rijn - - 1606?-1669

Born at Leyden. Pupil of Swanenburgh in Leyden and Lastman in Amsterdam. Worked in Leyden 1624-1631 and thereafter in Amsterdam. 1634 married Saskia van Ulenburgh who died 1642. From great esteem and wealth Rembrandt sank to poverty and scorn for, as he developed in greatness as a painter, he became unintelligible and unpopular to his contemporaries. In last 15 years of his life, bankrupt, poverty stricken, he produced some of his greatest paintings. Died Amsterdam 1669.

51. HENDRICKJE STOFFELS
Oil on canvas, 25¾ x 21¼ ins.
Painted about 1652-1654.
LENT BY DUVEEN BROTHERS, NEW YORK.

52. THE PHILOSOPHER
Oil on canvas, 27¾ x 23⅝ ins.
Dated 1656.
LENT BY DUVEEN BROTHERS, NEW YORK.

53. MAGDALENA VAN LOO
Oil on canvas, 32 x 24½ ins.
Painted about 1665.
LENT BY MR. FRANK P. WOOD, TORONTO.

“One of the most beautiful of Rembrandt’s portraits of women. Very probably the companion piece to the “Portrait of a Young Man” in the collection of O. Gutekunst in London, which is signed and dated 1662.” (W. R. Valentiner).

Although Rembrandt presents a likeness which is always convincing, there is present, especially in his later work of which these are examples, the suggestion of a personality which is clothed in an unfathomable reserve. This is not even hinted at in Hals’ portraits.

Rembrandt’s later works are distinguished by his rich, low toned, irridescent colour, his treatment of light and his broad but decisive handling of paint. There is a sense of inevitability in the composition of each painting.

RENOIR, Pierre-Auguste - - - - - 1841-1919

Born at Limoges, 1841. Worked first as a porcelain painter and then in an awning factory. Early painting influenced by Courbet and Corot. Came to know Manet, Monet, Sisley. Exhibited with Impressionists 1874. Italy 1880. Turned to sculpture in his old age. Died at Cagnes 1919.



REMBRANDT VAN RIJN

THE PHILOSOPHER

54. YOUNG SHEPHERD WITH BIRDS (RENOIR)
(Pâtre au Repos)

Oil on canvas, 28¾ x 36⅝ ins.
Painted 1911, signed Renoir.

LENT BY DURAND-RUEL, NEW YORK.

The young boy in this picture is the son of Mme. Thurneyssen, represented as a shepherd. Renoir painted the Thurneyssen family many times.

55. LES FILLES D'AUGUSTA HOLMES

Oil on canvas, 63⅞ x 51⅛ ins.
Painted 1888.

LENT BY WILDENSTEIN & CO., NEW YORK.

REYNOLDS, Sir Joshua - - - - - 1723-1792

Born Plympton, Devonshire, son of a clergyman. 1740 apprenticed in London to Thomas Hudson most fashionable and successful "face-painter" of the day. Strongly influenced by work of Thomas Gandy. 1743 set up as a portrait painter at Plymouth Dock. 1749-1752 visited Mediterranean and Italy. Intimate with the Johnson, Burke, Garrick circle. On the foundation of the Royal Academy in 1768 became its first president, his annual presidential addresses forming his well-known "Discourses." 1783 suffered a paralytic stroke, and in 1789 his eyesight suddenly failed. Died in London.

56. GEORGE, VISCOUNT MALDEN,
AND LADY ELIZABETH CAPEL

Oil on canvas, 71½ x 57½ ins.
Painted 1767-1768.

LENT BY M. KNOEDLER & CO., NEW YORK.

The subjects were the children of William, fourth earl of Essex. The picture was paid for—£175—by the children's grandmother, Lady Frances Coningsby. It was lent to the Old Masters Exhibition in 1878 by the Earl of Essex and when it was once again exhibited 1896 had passed into the collection of J. Pierpont Morgan.

57. NANCY PARSONS, VISCOUNTESS MAYNARD

Oil on canvas, 36 x 28 ins.
Painted 1769.

LENT BY JULES S. BACHE, NEW YORK.

The sitter, a famous beauty of her day, was also painted by Gainsborough.

58. SIR JAMES ESDAILE, LORD MAYOR OF LONDON

Oil on canvas, 49¾ x 40 ins.
LENT BY WASHINGTON UNIVERSITY, SAINT LOUIS.

Painted near the end of his career and exhibited at the Academy 1790.



PIERRE-AUGUSTE RENOIR

YOUNG SHEPHERD WITH BIRDS (pâtre au repos)

RIVERA, Diego - - - - - 1886-

Born at Guanajuato in a mining district. Studied at San Carlos Academy under Parra Fabrés, Rebull and Velazco. Went to Spain 1907 where he studied under Chicharro. 1908-1910 travelled in France, Belgium, Holland and England. Returned to Mexico to take part in the Revolution of 1910, but went back to Paris and was associated with Derain, Braque, Klee, Picasso and Gris 1911-1920. Went to Italy 1920-1921. Returned to Mexico, 1921. Became a member of the Syndicate of Painters and painted murals in the Preparatoria, Mexico. Did frescoes of the Secretaria de Educación Publica and at Chapingo and Cuernavaca 1922-1930. Went to Moscow and the U.S.S.R. 1927.

59. FLOWER VENDOR

Oil on panel, 47¾ x 47¾ ins.
Painted 1935.

LENT BY SAN FRANCISCO MUSEUM OF ART.

Rivera, although he was in close contact with the modernism of Paris, has never lost touch with the essential quality of his native Mexico. His murals and most of his paintings until recently have dealt with fundamental things—man’s relationship to nature and to his fellows. Even in this simple subject Rivera is more concerned with the laborious nature of existence than with the beauty of the flowers.

ROMNEY, George - - - - - 1734-1802

Born 1734, Dalton-in-Furness, Lancashire, son of a cabinet maker. 1755-1757 apprenticed to a painter Christopher Steele who had studied in Paris under Vanloo. 1762 to London and set up as a portrait painter. 1764 visited Paris. Exhibited at the Free Society or the Society of Artists 1763-1772. Never exhibited at the Royal Academy. 1773-1775 visited Italy. 1775 took a house in Cavendish Square where he rivalled Reynolds in popularity. 1782 first met Lady Hamilton then Mrs. Harte whose portrait he was to paint so often. 1798 retired to Kendal where he died 1802.

60. PORTRAIT OF ALLARDICE HODGSON

Oil on canvas, 30 x 25 ins.
LENT ANONYMOUSLY.

RUBENS, Peter Paul - - - - - 1577-1640

Born 1577, Siegen, Westphalia, son of a Calvinist lawyer. At age of 13 entered upon the serious study of art first under Tobias Verhaecht at Antwerp, then after four years under Adam van Noort with Jordaens and others, and at 19, under Otto van Veen. 1600 went to Italy, became court painter to Vincenzo Gonzaga, Duke of Mantua, in whose service he visited Spain. 1608 returned to Antwerp. Was married twice, to Isabella Brant who died 1626, in 1630 to Helene Fourment. To Paris 1622 and 1625, working for Marie de Medici; 1628-1629 in Madrid as Ambassador of the Regent of the Netherlands. To England 1629 where he painted the ceiling of the Banqueting House, Whitehall. Died in Antwerp 1640.



SIR JOSHUA REYNOLDS

SIR JAMES ESDAILE, Lord Mayor of London

61. SUSANNA FOURMENT (RUBENS)

Oil on panel, 31¼ x 23½ ins.

Painted about 1625.

LENT BY DAVID BIRNBAUM, ESQ., N.Y.

Susanna Fourment was the sister of Rubens' second wife, Helene Fourment and this painting is one of several which Rubens did of her. It remained in the Fourment family till 1815 when it went to St. Petersburg, first in the collection of Count Stroganoff and then in the Hermitage. It has been exhibited only at the Hermitage and since 1940 in the Nelson Gallery at Kansas City and in the Rubens Exhibition at the Schaeffer Brandt Galleries, New York, 1942.

62. PORTRAIT OF MARQUIS AMBROSIO SPINOLA

Oil on canvas, 46½ x 33⅝ ins.

Painted about 1625.

LENT BY THE CITY ART MUSEUM OF ST. LOUIS.

The subject was a distinguished soldier and statesman and for several years intimately associated with Rubens as advisor to the Infanta Isabella in the Government of the Provinces of the Netherlands which continued to recognize Spanish rule. Probably painted 1625 to commemorate the capture of the city of Breda by Spinola after a siege of almost a year. Three or four portraits of Spinola by Rubens are known to exist.

63. THE TRIUMPHAL ENTRY OF HENRY IV INTO PARIS

Oil on wood, 19⅞ x 32⅟16 ins.

Painted about 1628-1630.

LENT BY THE METROPOLITAN MUSEUM OF ART, N.Y.

A sketch, study for a large painting (about 12 ft. 6 ins. x 22 ft. 8 ins.) now in the Uffizi in Florence, which was never completed. "Was part of the same grand allegorical cycle as the story of Marie de' Medici which now fills the great gallery of that name in the Louvre." (The Metropolitan Museum of Art Bulletin, March 1943).

SARGENT, John Singer - - - - - 1856-1925

Born in Florence, Italy of American parents. His mother, an amateur painter gave him his first instruction. Received further instruction in Italy, Germany and France as the family moved about Europe. Entered Paris studio of Carolus-Duran 1874. Worked in France till 1884. Thereafter except for frequent trips to the United States lived in London. Served as official artist with the British Expeditionary Force in World War I. Died in London. Work chiefly portraits.

64. VENETIAN INTERIOR

Oil on canvas, 28 x 35 ins.

Painted 1880.

LENT BY CARNEGIE INSTITUTE, PITTSBURG.

An early picture.



PETER PAUL RUBENS

SUSANNA FOURMENT

65. PORTRAIT OF DR. JOSEPH JOACHIM, (SARGENT)
VIOLINIST

Oil on canvas, 37½ x 32½ ins.

Painted 1904.

COLLECTION ART GALLERY OF TORONTO.

Presented to Dr. Joseph Joachim by his friends in England to commemorate the Diamond Jubilee of his first appearance in that country, May 16, 1904.

66. MARLIA FOUNTAIN

Water-colour on paper, 16 x 20¾ ins.

Painted 1907-1911.

LENT BY MUSEUM OF FINE ARTS, BOSTON.

Painted on a summer vacation trip between 1907 and 1911.

67. VENICE — I GESUATI

Water-colour on paper, 14 x 19½ ins.

Painted 1907-1911.

LENT BY MUSEUM OF FINE ARTS, BOSTON.

These and other water-colours owned by Boston Museum of Fine Arts were painted on summer vacation trips between 1907-1911.

SOLARIO, Andrea da - - - - about 1460-1515/20

Little is known of his life. His family which included more than one architect and sculptor came from the village of Solaro and settled at Milan in the first half of the fifteenth century. Here Andrea was born about 1460. He went to Venice about 1490 where he studied with his brother, the sculptor Cristoforo. The influence of this training in sculpture is seen in the fine modelling of his heads, suggestive of Leonardo da Vinci. Went to France about 1500 to decorate the Chateau of Cardinal Charles of Amboise at Gaillon. 1515 in Pavia working on "The Assumption of the Virgin" in the Sacristy of the Cirtosa. Died leaving the work unfinished.

68. PORTRAIT OF A YOUNG LADY

Panel, 22½ x 16½ ins.

Painted about 1500.

LENT BY M. KNOEDLER & CO., NEW YORK.

This is an example of the fully developed portrait style of the early renaissance in Italy, where the face is no longer in profile and the figure is set boldly against a clear distant landscape.



EUGENE SPEICHER

KATHERINE CORNELL AS CANDIDA

SOUTINE, Chaim - - - - - 1894-

Born at Smilovitchi, Russia. 1908 at fourteen attended Academy of Fine Arts at Vilna, Lithuania. 1911-1920 Paris where he shared a studio and extreme poverty with Modigliani. Studied at the Atelier Cormon. After the death of Modigliani left Paris for the Midi. 1937 found him at the chateau of a great collector and friend at Chartres where the easy existence influenced his work, making it less agitated and volcanic. Influenced by Cézanne and Daumier.

69. GRÉOLIÈRES

Oil on canvas, 31¾ x 23½ ins.

LENT BY THE BIGNOU GALLERY, NEW YORK.

Soutine's quality as a painter lies in the richness and variety of his colour and the interwoven relationships in his design. He makes no attempt to describe the details of his subject but rather to set down his own fiery emotional reaction, which the subject, whatever it may be, has set going. In contrast to the Impressionists whose attitude was receptive to what they saw—his desire is to express how vividly he feels.

SPEICHER, Eugene Edward - - - - - 1883-

Born in Buffalo. 1902 commenced art study at the school of the Buffalo Fine Arts Academy. 1906 awarded the Albright General Scholarship for further study at the Art Students League of New York. Studied under Frank Vincent Dumond and William Chase 1908 and attended the evening class of the Henri School of Art 1909. Travelled extensively in Europe 1910, 1926, 1929.

70. KATHERINE CORNELL AS CANDIDA

Oil on canvas, 84 x 44½ ins.

Painted 1925-1926.

LENT BY THE MUSEUM OF MODERN ART, NEW YORK. GIFT OF MISS KATHERINE CORNELL.

STEEN, Jan Havicksz - - - - - 1626-1679

Born Leyden, son of a wealthy brewer. Studied first at Utrecht under Nicolas Knupfer and later at The Hague with Jan Van Goyen whose daughter he married 1649. Influenced by Van Ostade at Haarlem. Student at Leyden University 1646. In the Corporation of Painters 1648. 1649-1654 at the Hague; 1654-1660 at Delft where he leased a brewery. In Haarlem 1661-1669. Returned to Leyden 1672 where he painted diligently in addition to operating a tavern. Died in Leyden.

71. LAYING THE CLOTH

Oil on canvas, 27½ x 24½ ins.

Signed.

LENT BY HIS MAJESTY KING GEORGE VI.

This picture had never been shown outside the Royal Collection till it was sent to New York in 1942 for inclusion in the Exhibition of Great Dutch Masters in aid of the Queen Wilhelmina Fund. For the duration of the war it is in the care of the National Gallery of Canada.



JAN STEEN

LAYING THE CLOTH

TERBORCH, Gerard - - - - - 1617-1681

Born at Zwolle. Studied first under his father. 1632-35 pupil of Pieter Molijn at Haarlem. 1635-1641 visited England and Italy. 1641 settled at Amsterdam where he became a successful portrait painter. Münster 1646-8 when he painted a picture commemorating the treaty of peace between Philip IV and the Dutch Provinces. Went to Spain 1648; studied Velasquez. Knighted by Philip IV. Back to Holland 1650. Deventer 1654 and became burgomaster.

72. THE MUSIC LESSON

Oil on canvas, 33¾ x 27¼ ins.

LENT BY WILDENSTEIN & CO., NEW YORK.

From Terborch's later period. This picture was last in the collection of the Hermitage at Lenin-grad, where it had been since Catherine II acquired it in 1777. In the late thirties it was sold with many others to obtain funds for the five year plan for reconstruction in Russia.

THOMSON, Tom - - - - - 1877-1917

Born at Claremont, Ontario, of Scottish-Canadian pioneer stock. When two months old his family moved to Leith on Georgian Bay near Owen Sound, where he spent his childhood. 1898 worked some months in a machine shop at Owen Sound and then attended business college at Chatham. 1901-1905 in Seattle where he attended his brother's business college and then went into photo-engraving work. Began sketching in water-colours and crayons there. 1910 in Toronto where he worked for a firm of engravers and began painting in oil. 1911 joined the staff of Grip Limited where he was associated with J. E. H. MacDonald, Lismer, Carmichael and Tom MacLean. The latter it was who roused Thomson's latent interest in the North. He spent his summers in Northern Ontario. 1912 met the late Dr. MacCallum who became his patron. 1913 his first canvas to be exhibited was shown in the O.S.A. show and won the Ontario government prize. In 1917 he was drowned in Canoe Lake, Algonquin Park.

73. NORTHERN RIVER

Oil on canvas, 45 x 40 ins.

Painted 1915.

LENT BY THE NATIONAL GALLERY OF CANADA.

74. WEST WIND

Oil on canvas, 47 x 53 ins.

Painted 1916-1917.

COLLECTION THE ART GALLERY OF TORONTO.

Painted during the winter of 1916-1917 from a sketch he made on a "Ranging" trip to Pembroke the previous summer; it is his last large painting and is probably unfinished. In this as in all his work he discloses his enjoyment of the elemental qualities of wild nature and his intimacy with its varying moods.



JOSEPH MALLORD WILLIAM TURNER

THE TROUT STREAM

TINTORETTO (Jacopo Robusti, called
Tintoretto) - - - - - 1518 -1594

Born at Venice 1518, active chiefly there. Apprentice and follower of Titian. Influenced strongly by Michelangelo. Succeeded Titian as leader of the Venetian School. Died Venice 1594. With Titian was one of the most prolific painters of his time.

75. NATIVITY

Oil on canvas, 45 x 32 ins.

LENT BY ARNOLD SELIGMANN, REY & CO., NEW YORK.

Painted in his very late period about the time of his decorations for the school of San Rocco in Venice. This differs in the richness and freedom of its handling from his earlier works which are more definite and more crisply painted. Traces of this earlier style can be seen in some of the heads in the picture.

TITIAN (real name Tizian Vecellio) - - - 1477-1576

Venetian School. Born in 1477 at Pieve di Cadore in the Venetian State. Was active chiefly in Venice, also in Ferrara, Bologna, Mantua, Augsburg and Rome. Pupil of the Bellini, influenced by Giorgione. Developed from those sources the pictorial use of color, light and shade which became the basis of XVII and XVIII century painting. Became the most famous painter of his day and though he was never a diplomat as was Rubens, he visited and was visited by the great men of his time. His works were eagerly sought for all over Europe during his long lifetime.

76. MAN HOLDING A FLUTE

Oil on canvas, 38½ x 30 ins.

Painted about 1560, signed Titianus F.

LENT BY THE DETROIT INSTITUTE OF ARTS.

77. CATERINA CORNARO

Oil on canvas, 47½ x 38 ins.

Painted about 1506.

LENT BY THE NATIONAL GALLERY OF LONDON, ENGLAND.

Recently presented to the National Gallery of London by Sir Frances Cook, it is in the care of the National Gallery of Canada for the duration of the war.

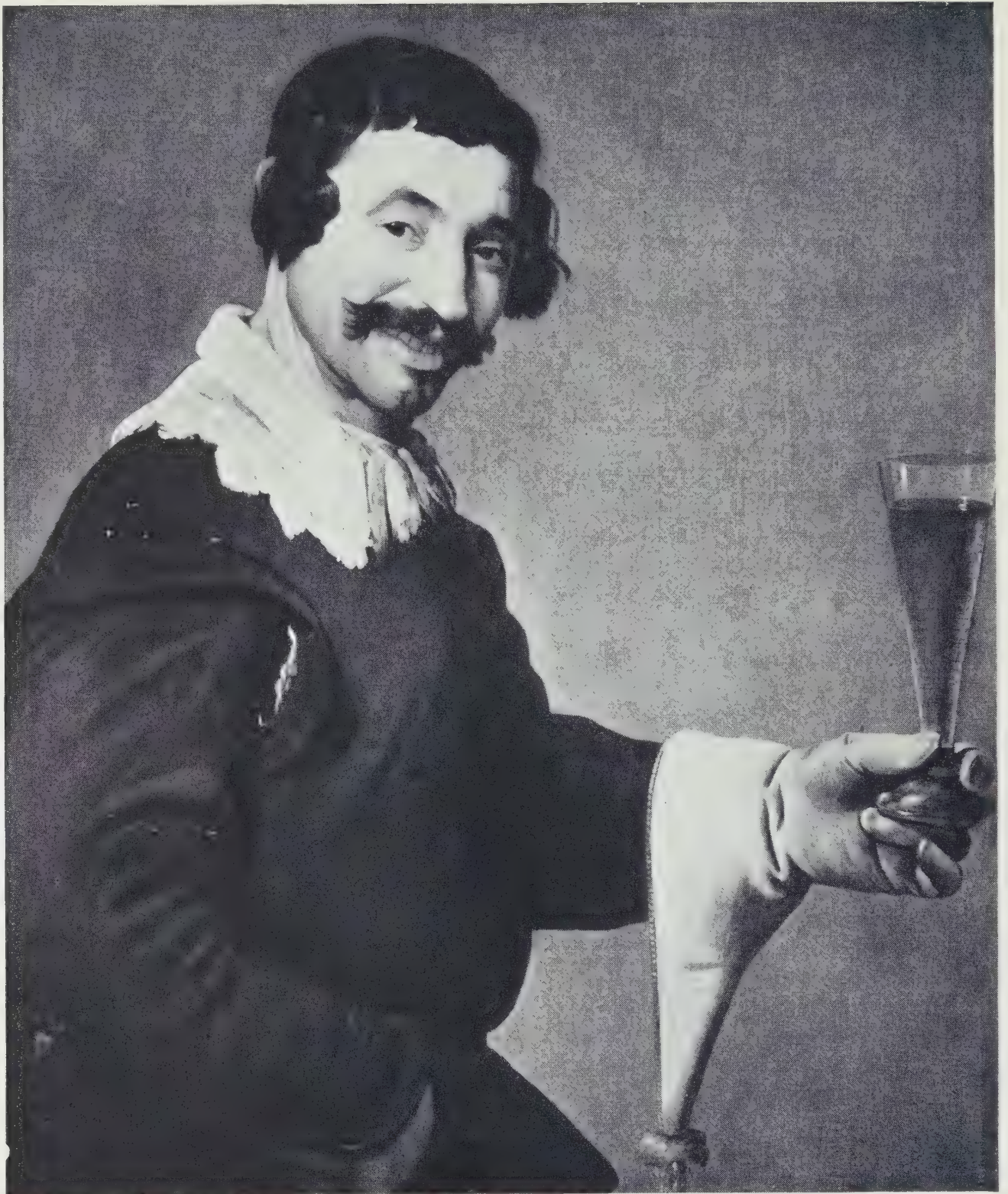
The cool colour, the quiet composed design of this early picture are in contrast to the richer colour and less balanced composition of the two other examples.

78. ST. CATHERINE

Oil on canvas, 46 x 38 ins.

Painted about 1570.

LENT BY ALBERT L. KOPPEL, ESQ., TORONTO.



VELASQUEZ

MAN WITH A WINE GLASS

TOULOUSE-LAUTREC, Monfa Henri Marie
Raymond de - - - - - 1864-1901

Born 1864 of an ancient aristocratic family, his father an eccentric sportsman. 1879 was crippled following two accidents. Painted as a child. By 1882 settled in Paris and entered art school of Léon Bonnat. 1883 the school of Fernand Cormon. 1885 took a studio in the Montmartre district, the gay life of which formed much of his subject matter. About 1889 met the Van Goghs and through them Seurat, Signac and other artists of the Salon des Indépendents where he exhibited. 1890-92 Moulin Rouge pictures produced. 1893 first one man show at Goupil Gallery. 1899 mental breakdown and in Sanatorium. Released six months later—attacked by paralysis. Died in Paris 1901 at thirty-seven.

79. IN THE CAFÉ

Oil on canvas, 19 x 22 ins.

LENT BY THE ESTATE OF THE LATE SIR WILLIAM C. VAN HORNE, MONTREAL.

TURNER, Joseph Mallord William - - - - 1775-1851

Born 1775 in London, son of a barber. Little formal education. Worked first with Pallice, a flower painter in Soho and with Coleman at Margate and took lessons in perspective with Hardwick and in architectural drawing with Malton. Exhibited first in the Royal Academy 1790, made an A.R.A. 1799 and R.A. 1802. Same year travelled through France, Switzerland to Strassburg. Influenced by Claude Lorrain and 17th century Dutch landscape painters. In Belgium, Holland and on the Rhine 1817; Scotland 1818. First visit to Italy 1819. From 1838-45 spent an increasing amount of time abroad. After 1845 became very much a recluse. Died in London 1851.

80. THE TROUT STREAM

Oil on canvas, 36 x 48 ins.

Painted about 1807.

LENT BY THE TAFT MUSEUM, CINCINNATI, OHIO.

Painted during Turner's early period when he used rich sombre colours and approached his subject from a descriptive standpoint.

81. OLD LONDON BRIDGE

Oil on canvas, 40 $\frac{1}{8}$ x 49 $\frac{1}{2}$ ins.

Painted 1825.

LENT BY THE TAFT MUSEUM, CINCINNATI, OHIO.

Painted during his middle period and reveals influences of his Italian visit, 1819.

82. RAPE OF EUROPA

Oil on canvas, 35 $\frac{7}{8}$ x 47 $\frac{7}{8}$ ins.

Painted about 1836.

LENT BY THE TAFT MUSEUM, CINCINNATI, OHIO.

Painted in the latest stage of Turner's development in which he subordinated subject matter to colour. Based on classical myth: Jupiter is entering the ocean with Europa on his back.



JAN VERMEER

THE MILKMAID

83. PEACE: BURIAL AT SEA (TURNER)
OF SIR DAVID WILKIE

Oil on canvas, 33½ x 33¼ ins.
Painted 1842.

LENT BY THE NATIONAL GALLERY LONDON, ENGLAND.

Wilkie died on board the "Oriental" steamer off Gibraltar on his return from a visit to the east, June 1, 1841 and was buried at sea that evening. To commemorate his death Turner and his friend George Jones each did a picture of the scene—Jones' as on deck and Turner as seen from the coast. The painting was first shown in the Royal Academy the next year. It is now in the care of the National Gallery of Canada for the duration of the war.

UNKNOWN – Swabian Painter - - - - -

84. THE DESCENT FROM THE CROSS

Tempera on panel, 21½ x 18 ins.
Painted sixteenth century.

LENT BY MISS L. AILEEN LARKIN, TORONTO.

Swabia, one of the duchies of medieval Germany, lay in the angle formed by the Rhine and the Danube rivers and achieved, at this time, an art of painting more distinguished than other parts of German Europe. This was probably due to its location on the trans-European trade routes which brought it into closer contact with Italy and Flanders.

VAN DYCK, Sir Anthony - - - - - 1599-1641

Born at Antwerp, son of a well-to-do silk merchant. Apprenticed 1609 at age of ten to Hendrik van Balen. 1615-1620 in the studio of Rubens. 1620 short visit to England where he did some work for James I. 1621 returned to Antwerp and set out for Italy where he remained till 1627. In 1632 was invited by Charles I to come to England. Knighted 1632. Returned to Antwerp 1633-1635 but was back in London 1635-1640. On Rubens' death in 1640 went back to Antwerp and on to Paris but failing to secure a Royal Commission and broken in health returned to London where he died a year later.

85. DAEDALUS AND ICARUS

Oil on canvas, 44½ x 33½ ins.
Painted about 1620.

COLLECTION THE ART GALLERY OF TORONTO.

An early work. Van Dyck wished to established a reputation as a decorative historical painter and at the time of his Italian visit painted a number of classical and mythological subjects of which this is one. To escape from his enemy, Minos of Crete, Daedalus made wings for himself and his son Icarus to fly the Aegean Sea. Daedalus arrived safely but Icarus flew too high, the sun melted the wax by which his wings were fastened and he drowned.

VELASQUEZ, Diego Rodriguez de Silva y - - 1599-1660

Born at Seville. Began his art studies at thirteen under Herrera, the great professor of the day. 1613 studied with Francisco Pacheco whose daughter he married 1618. Left Seville for Madrid 1623 and was same year appointed court painter to Philip IV. Visited by Rubens 1628 who was in Spain on a diplomatic mission. Journey to Italy 1629. Returned to Madrid 1631 and appointed chief court painter. Second journey to Italy 1649-1651. 1652 appointed superintendent of the Palace. Died in Madrid.

86. MAN WITH A WINE GLASS

Oil on canvas, 30 x 25 ins.

Painted 1623.

LENT BY TOLEDO MUSEUM OF ART.

Painted soon after Velasquez arrived in Madrid. A variant exists in the Rouen "Geographer" painted earlier, and repainted later than this picture.

van de VELDE, Willem, the Younger - - - 1633-1709

Born Amsterdam 1633, the son of William van de Velde the elder who died 1693. Studied with his father and also Simon de Vlieger. Went to England with his father where Charles II in 1674 granted them a salary which was continued by James II. His fame rests on his marine paintings. Died in London, 1709.

87. FISHING BOATS OFF SHORE IN A CALM

Oil on canvas, 27½ x 33½ ins.

LENT BY DAVID BIRNBAUM, ESQ., NEW YORK.

Signed with monogram on plank at lower left W.V.V.

VERMEER, Johannes, known as Jan Vermeer

van Delft - - - - - 1632-1675

Little is known of his life. Born Delft, 1632. Admitted to the local guild of painters in 1653, became their steward in 1662, 1663 and 1670. Elected Doyen 1671. Studied under Carel Fabritius who was a pupil of Rembrandt. Seems never to have left Holland nor resided elsewhere than Delft. Died 1675.

88. THE MILKMAID

Oil on canvas, 18 x 16¼ ins.

Painted 1655-1657.

LENT BY THE RIJKSMUSEUM, AMSTERDAM.

Painted about 1655-1657. This is one of the paintings which came over from Holland for the New York World's Fair 1939 and is being kept in care of the Detroit Institute of Arts for the duration of the war.

WHISTLER, James Abbott McNeill - - - 1834-1903

Born 1834 at Lowell, Mass., son of a military engineer. 1843 family joined Major Whistler in St. Petersburg where he was superintending the construction of a railway. 1845 took drawing lessons at the Imperial Academy of Sciences, St. Petersburg. 1849 his father died and he returned to the United States. 1851 entered West Point Military Academy,—discharged for deficiency in chemistry. 1855 went to Paris and studied under Gleyre. 1859 London; exhibited at Royal Academy 1862, Salon des Refusés, Paris 1863. 1863-1866 Japanese influence most strongly shown in his work. To Valparaiso 1866. 1872 first "Nocturne." 1878 lawsuit against Ruskin. Died Chelsea London 1903.

89. NOCTURNE IN BLACK AND GOLD: THE FALLING ROCKET

Oil on canvas, $24\frac{3}{4}$ x $18\frac{1}{2}$ ins.

Painted 1877.

LENT BY M. KNOEDLER & CO., NEW YORK.

Adverse criticism by Ruskin of this picture led to the famous libel suit of Whistler versus Ruskin 1878, for which Whistler was awarded one farthing damages. It is a painting of Cremorne Gardens at night, with coloured lanterns and the sky illuminated by fireworks.

90. NOCTURNE, BLACK AND GOLD: ENTRANCE TO SOUTHAMPTON WATERS

Oil on canvas, 20 x 30 ins.

Painted about 1880.

LENT BY THE ART INSTITUTE OF CHICAGO.

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